

3 Act 03

FAMILY GUY

"Brian Wallows and Peter's Swallows"

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WRITER'S FIRST DRAFT
September 7, 2000

ACT ONE

INT. RESTAURANT - NIGHT

Happy couples dine amidst the elegant surroundings. BRIAN'S on a date with a beautiful woman, TINA. They enjoy their meals.

TINA

And then he says, are you out of your mind? No man's ever going to invest money in something with both micro and soft in the title!

Brian is smitten.

BRIAN

That is hilarious.

TINA

It was actually much funnier in Dutch.

BRIAN

You speak Dutch?

TINA

Well, not enough to work at the UN, but who really works at the UN anyway?

BRIAN

My god, you are delightful. Listen, do you like the opera? Because I have two tick --

Brian stops short when he notices she's **vomiting** all her food back onto her plate. She starts eating it. Brian's horrified. Tina is breezy, matter-of-fact.

TINA

I should explain. I have this weird
four-chambered stomach. (SING-SONG)
Gotta chew my cud.

Tina continues to chew her cud. She stops short.

TINA

Oh, it doesn't bother you, does it?

Brian is wordless, at a loss. He manages a small **noise**.

TINA

I'm sorry, I interrupted you. What
were you saying about the opera?

As she begins to ravenously chew her cud, other patrons begin **throwing up** in BG. Brian manages to hold it in, as we:

CUT TO:

INT. GRIFFIN KITCHEN - DAY

The Purina Chuckwagon **zips** across the kitchen past Brian, who doesn't look up from his *Utne Reader*. Lois is alarmed.

LOIS

Come on Brian, snap out of it. You've
got to eat something.

BRIAN

I'm not hungry.

INT. PURINA CHUCKWAGON (CUTAWAY)

A couple of COWBOY types sit playing cards as the chuckwagon speeds around the corner. PIERRE, an uptight French chef, gestures to his flaming crepe suzette.

PIERRE

Now, what ze hell am I supposed to do
with zeese?

He **dashes** it to the ground dramatically, storms off.

COWBOYS

C'mon, Pierre! Don't be like that!

The cowboys go to comfort him.

INT. GRIFFIN KITCHEN - CONTINUOUS (BACK TO SCENE)

BRIAN

I'm going to be alone for the rest of
my life.

LOIS

It's not always easy to find that
special someone. I really lucked out
with Peter.

EXT. WHITE SLAVERY CARNIVAL (CUTAWAY)

One of those booths where you aim water at the mouth of a clown. Peter stands with his opponents: some red-necks, an S&M guy and a huge stuffed male panda. Lois is behind the booth in a bikini, displayed as a prize alongside a female stuffed panda. Peter wins.

PETER

Woo-hoo! You suck! I rule!

The Pandas exchange longing glances. Peter is unsure which prize to claim. He eyes the female panda lustfully, ignoring Lois who shakes her wares. Suddenly, the female panda makes a break for it with her panda lover. As the guy working the booth runs after them, Peter picks Lois by default.

PETER

Alright, I guess it's you.

INT. GRIFFIN KITCHEN - CONTINUOUS (BACK TO SCENE)

BRIAN

Forget it, I'm never dating again.

LOIS

Look, Brian, there's someone special waiting out there for you. But you're never going to find her unless you get back up on that horse.

BRIAN

Remember what happened the last time you gave that advice?

EXT. HORSE CORRAL (CUTAWAY)

CHRISTOPHER REEVE rides a horse around a corral. He attempts a jump and falls off. Lois is there in equestrian regalia.

LOIS

Get back up on that horse,
Christopher!

He dusts himself off and remounts.

CHRISTOPHER

Good advice, Lois, thanks a lot!

The horse rears up and out of frame.

INT. GRIFFIN KITCHEN - CONTINUOUS (BACK TO SCENE)

Brian **thumps** his head against the table. PETER's in BG with CLEVELAND and QUAGMIRE. They search through the kitchen.

PETER

Hey, uh, Lois, we got any whole
watermelons and hypodermic needles?

LOIS

Bottom drawer.

Peter locates the items.

PETER

We got any plastic tubing and
colostomy bags?

LOIS

Next to the fridge.

CLEVELAND

Any bologna?

LOIS

(FINALLY REACTING) What the hell do
you need that for?

CLEVELAND

Sandwiches. We're going to the
opening night of the laser rock show
at the Sciencetorium.

QUAGMIRE

We are ready to trip the light
fandango-tastic. Ooh!

PETER

We're also gonna sneak booze in. You
see us, Lois? This is a portrait of
three Caucasian guys before getting
totally freakin' wasted.

Cleveland skewers him with a look.

PETER

What? I said freakin'.

LOIS

I have an idea, why don't you bring
Brian tonight, maybe you can cheer him
up a little.

PETER

Hey! Great idea, Lois.

Peter pulls a "XXX" barrel of brandy out from under the sink
and fastens it around Brian's neck like a Saint Bernard.

BRIAN

Curse you, complicated buckle and my
lack of opposable thumbs.

EXT. QUAHOG SCIENCETORIUM - PARKING LOT - NIGHT

Quagmire, Peter, Brian and Cleveland are getting liquored up.
A couple of ladies pass by. Quagmire flips through a book,
"Pick-up Lines For Any Occasion".

QUAGMIRE

Opening of schooner center, opening of
scissor center, okay -- science
center. This one is foolproof. (TO
LADIES) Hey, uh, ladies, maybe we can
get together later. I'd like to spend
some time calculating the infinite
possibilities of your pi. Ooh!

They both slap him.

QUAGMIRE

Lemme tell you, 3.14 infinity!

In BG a sign reads: **"Grand Opening of Quahog Sciencetorium!"**
It notes that Ringo Starr will be playing.

PETER

Hey, how do you think they got a huge
superstar like Ringo to play at the
Sciencetorium?

INT. LAUNDROMAT (CUTAWAY)

A bearded Ringo finishes folding his laundry. As he packs up to go, he sees one of those flyers with the phone number tabs at the bottom. The flyer says, "Rock Star wanted for Sciencetorium gig!!" Ringo considers.

RINGO

Oh, fab gear! Rave!

He tears off one of the numbers and exits. The CAPTAIN AND TENNILLE come by, see the sign and take a number for themselves. On second thought, they look both ways and grab up all the numbers.

EXT. QUAHOG SCIENCETORIUM - PARKING LOT (RESUME SCENE)

The boys continue drinking. A vintage Rolls Royce pulls up and along with it, drunken **laughter**. Dudley Moore (as Arthur) hops out of his car. He puts his arm around Brian.

ARTHUR

(LAUGHS DRUNKENLY) Don't you wish you
were me? I know I do.

He **laughs** that annoying laugh again as the boys go inside.

INT. QUAHOG SCIENCE CENTER/PLANETARIUM - NIGHT

Brian approaches two SCIENCE GEEKS conducting a conversation in binary code.

SCIENCE GEEK #1

011 01010 11.

SCIENCE GEEK #2

(LAUGHS) 1110 10101 01010.

Brian **laughs** along drunkenly.

BRIAN

Binary code, huh? LOL, good one.
Which way to the loo? I mean, the
1-0-0?

SCIENCE GEEK #1

(LAUGHS, POINTING) 011 01010 11.

ANGLE ON Quagmire and Cleveland marveling at a "Twister" exhibit. A tiny twister whips through a town, pulling up everything in its path. DOROTHY flies out, then the TIN MAN.

DOROTHY

Auntie Em! Auntie Em!

TINMAN

Oil can! Oil can!

Then a COW. Then HELEN HUNT. Then PAUL REISER.

COW

Moo! Moo!

PAUL REISER

Whattya kidding me? A twister?!

HELEN

You're not even in this movie.

PAUL REISER

This is what I'm saying!

ANGLE ON "Metals: from Aluminum to Zinc!" exhibit. Brian takes out some Woody-Allen-esque glasses, shines them and puts them on for closer examination. A large bald man, JOEY, slaps a nickel on his own forehead.

JOEY

Here's how you can remember its name.

This metal is nickel, Joey Nickel!

BRIAN

What an A-hole.

Brian walks off. Peter approaches Joey. He takes a can of beer and crushes it against his own forehead.

PETER

This metal is aluminum, Peter
aluminum.

Joey is annoyed, challenged. With some difficulty, he hoists an anvil.

JOEY

This metal is iron, Joey iron.

He smashes it against his own forehead, knocking himself out, probably permanently. Peter **chuckles** to himself.

PETER

What an A-hole.

ANGLE ON the "Evaporation" exhibit. A big, elaborate booth with a simple glass of water sitting inside. People gawk and gape. Brian turns to Peter.

BRIAN

This is about as exciting as watching
paint dry.

PETER

Yeah, but I'll be damned if I'm gonna
stand in that line.

Peter gestures to another booth with a colossus-sized line around it. A sign reads, "**The Conduction of Oxygen with Latex**". A day worker paints a set of walls.

ANGLE our boys at the "Virtual Reality" exhibit: a set of goggles and arm mechanisms with a monitor. Quagmire dons the goggles.

VIRTUAL REALITY: Quagmire sees himself but with women's breasts. He starts feeling them up.

QUAGMIRE

Bigger breasts, smaller head! No,
bigger, bigger, bigger. Yes! Now
smaller, smaller.

Ultimately, he has huge, melon-like breasts and his head is so tiny it looks like a shrunken apple doll.

TINY HEAD QUAGMIRE

Perfect! Ah-oo-ga!

Peter tries it on.

PETER

Smaller breasts, bigger head!

Nothing changes.

PETER

Perfect!

Cleveland dons the goggles.

VIRTUAL REALITY: Cleveland sees himself as Caucasian.

CLEVELAND

That's not cool.

He looks over and sees Peter as an African-American.

CLEVELAND

That's even less cool.

White Cleveland's pace unconsciously quickens as he walks down a dark alley while Black Peter innocently strolls behind him. Cleveland accidentally drops his wallet and Black Peter tries returning it to him. Cleveland thinks he's being chased, hightails it.

ANGLE Brian. At the "Heat Makes Stuff Rise" exhibit. There's an open flame and a toy hot air balloon that rises. Brian sneaks a long drink from a bottle. Peter approaches.

PETER

Hey, got a little sip left for me?

Brian drains the entire bottle. Brian stands close to the open flame and his breath is so coated with liquor that a huge flame **blasts** out of his mouth every time he speaks.

BRIAN

Nohhhpe.

ANGLE Virtual Reality Exhibit. TOM TUCKER'S SON is using it.

VIRTUAL REALITY: Tom Jr. as a happy boy playing with school children and feeling socially accepted.

Tom Jr. takes off the goggles, euphoric, face still upside-down. Tom Sr. wipes a tear away before Tom Jr. sees him.

TOM JR.

Did you see me, Daddy? Did you see?

TOM SR.

(CHOKING BACK TEARS) Glad you're

having a good time, son.

ANGLE back to the "Heat Makes Stuff Rise" exhibit. Brian's breath is still blasting flames. **Reveal** he's standing next to the "**Conductors of Fire**" Booth. There's a pile of kindling, oily rags, faulty wiring, kids playing with matches and a sleepy guy watching TV in a Lazy-boy with a cigarette in his hand.

BRIAN

Lehhts go see Ringohhhhh.

The guys are amazed nothing catches fire. They shrug, start to walk off. Brian takes another swig, **belches** demurely.

BRIAN

Parhhhdon me.

A huge blaze breaks out, as we:

CUT TO:

INT. LASER LIGHT SHOW -- NIGHT

As RINGO **sings**, Brian glares resentfully at all the happy, cuddling couples in the audience. A complex laser light show plays throughout.

ANGLE on NEIL'S DAD as he tries to cop a feel of his WIFE.

ANGLE on PHINEAS as he tries to cop a feel of BARNABY.

ANGLE on CASPER the Friendly Ghost as he tries to cop a feel of WENDY the Good Little Witch girl. She pulls away.

CASPER

C'mon, it's just a piece of skin! How
come I can touch your elbow?!

WENDY

No, I'm a good little witch girl.

ANGLE on CANDY. **REVEAL** she's sitting on the other side of Casper. She's a cousin of Wendy who looks exactly like her but with black hair (in the vein of Serena/Sam). She sucks on her magic wand suggestively.

CANDY

I'm Candy the Slutty Little Witch
Girl. Do anything you want to me.

Casper starts feverishly making out with Candy, forgets all about Wendy.

ANGLE on the WEATHER MIME as he mimes copping a feel of TRISHA TAKANOWA, Asian reporter.

ANGLE on MAYOR ADAM WEST, talking lustfully to his right hand.

ADAM

You are a dirty whore!

ANGLE Brian, sucking back a Forty. Cleveland puts his arm around Brian paternally.

CLEVELAND

Whatever's bothering you, Brian, you
won't find the answer inside that
Forty.

BRIAN

Back off, G.

As Brian moves away, the Toys R Us giraffe, BABY GEE,
accidentally collides into him.

BABY GEE

Oops, sorry, sir.

ANGLE ON Ringo. He finishes a song with a flourish.

RINGO

Gotta introduce me band.

He gestures behind him to a YELLOW CANDY BOX, wearing
sunglasses playing the guitar.

RINGO

Got Milk Duds on guitar!

He gestures to a PEANUT BUTTER CUP on sax.

RINGO

...Peanut Butter Cup on sax!

He gestures to a jar of SMUCKER'S STRAWBERRY PRESERVES on
keyboards.

RINGO

And this bloke's just jammin' with us.

ANGLE ON Cleveland, Peter and Quagmire. They are **squealing**
into camera, ready to pass out (like that famous shot of the
teenage girls when the Beatles played the Ed Sullivan Show.)

ANGLE Brian. He's drinking from a bottle with the pimply
faced TEEN who works the laser. The teenager produces a yard
of beer -- drains it. Brian produces two-yards of beer.

The teenager accidentally leans against the crude control panel for the lasers. They start going haywire.

ANGLE a laser cuts the Milk Duds and Peanut Butter Cup in half.

PEANUT BUTTER CUP

Hey! You got your chocolate in my
peanut butter!

MILK DUDS

You got your peanut butter in my
chocolate!

Inexplicably, they start making out.

ANGLE a laser cuts through the now chaotic crowd. Tom Sr. Holds Tom Jr. up in an effort to get the laser to strike his face. He moves his son as the lasers move.

ANGLE Peter makes a break for the exit as the lasers are out of control. FRANCIS, the Sandman from *Logan's Run* approaches, tries to stop Peter.

PETER

Francis!

FRANCIS

I saw you let a runner go!

PETER

What?! No! I'm a Sandman too!

FRANCIS

I saw you in Cathedral! I was there!

Caught, Peter punches Francis as the lasers go crazy.

PETER

I'm sorry, Francis, I'm a runner now!

He rips an ankh from Francis' pocket and hightails it as the lasers rip Francis to shreds.

CUT TO:

INT. PETER'S CAR - NIGHT

Brian's driving. Peter holds his hand up in front of him, moves it back and forth. He's disoriented.

PETER

Man, what was in those brownies?

CLEVELAND

Walnuts.

PETER

I knew it! I hate walnuts!

A **police siren**. Brian checks the rear view window and sees JOE, indicating they should pull over.

BRIAN

Damn. Nothing kills a buzz faster
than a black and white.

EXT. STREET - JOE'S POLICE CAR

The wheelchair ramp on Joe's cruiser moves down very slowly.

INT. PETER'S CAR

Quagmire, Brian, Peter and Cleveland wait a long beat. An idea, Brian pulls out some Mad-Libs.

BRIAN

Mad-Libs, anyone? Who's got an
adjective?

EXT. STREET - JOE'S POLICE CAR

The ramp continues its slow decent.

JOE

Hang on! I'm almost there!

A beat. Joe **hums** "Girl from Ipenema" to himself while drumming his fingers on his arm rests.

INT. PETER'S CAR

Brian reads their Mad-Libs aloud.

BRIAN

Okay. (READING) Four score and seven
poopies ago, our fathers brought forth
upon this poopy, a new poopy...

They **laugh** uproariously. Joe **taps** his nightstick on the glass, Brian rolls down the window as he finishes **whirring** a blender of drinks.

BRIAN

Is there a problem, officer?

JOE

Had anything to drink this evening,
sir?

BRIAN

(RE: BLENDER) What, this? These are
virgin coladas!

EXT. STREET

Peter, Quagmire and Cleveland watch nervously as Brian is forced to take a sobriety test.

Brian walks a straight line. No problem. Joe checks it off his list. The boys breathe a sigh of relief. **Time dissolve...**Brian recites the alphabet.

BRIAN

(SINGING) ...A, B, C's. Next time
won't you sing with me?

Joe checks that off his list. The boys breathe a sigh of relief. **Time dissolve...**

Joe's got a board across his wheelchair. He masterfully does the shell game for Brian.

BRIAN

Middle.

Joe looks for the pea. Brian's right. Joe does it again.

BRIAN

(BORED) Middle.

Joe checks that off his list. The boys breathe a sigh of relief. **Time dissolve...**

Brian has a number-two pencil and sits at a student's desk, there's an SAT test down on it.

JOE

Alright, Drunky, lethargic is to
energy as what is to what? Is it, (A)
frenetic is to activity or (B)
desultory is to direction? Huh? Huh?

BRIAN

The best answer would be (B) because
desultory means marked by a lack of
definite plan, regularity, or purpose,
like being lethargic.

Joe is defeated. The boys breathe a sigh of relief.

JOE

I guess I'm going to have to let you
go, my mistake. Procedure though, I
gotta get a urine sample.

He proffers a fire hydrant.

BRIAN

Is this really necessary?

JOE

Sorry, formality.

Bashfully, Brian turns and does his business, hands the hydrant back to Joe. It looks like a thermometer with readings on it. Brian's level is the highest reading allowable, "Irish Setter."

CLEVELAND

It's up to the system now.

QUAGMIRE

Don't drop that soap, boy. Oooch!

PETER

(CRACKING UP, REMEMBERING) Four score
and seven poopies...

Joe arrests Brian, going as far as to put a leash on him, he sticks an overcoat on top of it to avoid public humiliation. We hear the familiar **clicking** of police radios in BG.

JOE (V.O.)

I hate arresting inebriated canines
but it's part of the job. Someone has
to keep these streets clean.

Under which, Joe wheels over to the cruiser and tries to guide Brian's head into the back seat.

JOE

Watch your head.

From Joe's vantage, it's tough. He keeps **ramming** Brian's head against the car.

JOE

Sorry about that.

As the **clicking** of the radio comes up, we:

END ACT ONE

ACT TWO**INT. COURTROOM - DAY**

Brian is on the witness stand as CAMRYN MANHEIM defends him. JUDGE MOODY (a paeon to Judge Judy) helms the courtroom. STEWIE sits on her bench, playing with her gavel.

STEWIE

(ALA PACINO) You're out of order, I'm
out of order, this whole damn system
is out of order!

JUDGE MOODY

Well, aren't you the cutest little
thing? Let me have my gavel back.

She takes it.

STEWIE

What the... relinquish my mallet,
magistrate!

JUDGE MOODY

But I have just the thing for you,
sweetie.

She supplies Stewie with a game of "Don't Break the Ice," complete with his own junior sized playing gavel.

STEWIE

Lady Justice, you are dumb as well as
blind if you think that... (THEN)
What the? Dislodging ersatz blocks of
ice? From the crafty innovators that
brought me "Cootie"?!? I will wallop
you with my truncheon, Red Ice Man!

ANGLE MEG and CHRIS.

MEG

They do cavity searches when you go to prison.

CHRIS

Nuh uh, because I've gotten all my cavities filled.

MEG

Not all of them.

Lois notices that Peter is starting to grow a beard.

LOIS

I wish you'd shave, Peter. I don't like beards.

A man sitting next to Lois, WOOLY WILLY (the magnetic beard guy) gets a very hurt look on his face and his magnetized beard pilings fall off.

WOOLY WILLY

So try something else.

He offers Lois his magnetized red stick to alter his image. She arranges a generous handlebar mustache for him.

LOIS

You have a very magnetic personality.

WOOLY WILLY

That's what they say.

PETER

Nothing's gonna stop me from growing this beard. Remember what happened last time I decided to grow one?

EXT. PARK - DAY (CUTAWAY)

Peter, with Miami Vice-like razor stubble, is hit by an asteroid.

INT. COURTROOM (RESUME SCENE)

JUDGE MOODY

I've heard the evidence and...

Camryn's stomach **grumbles**.

JUDGE MOODY

What was that?

A reporter turns up the volume on his earpiece to a small TV.

INT. NEWSROOM - ON TV

Tom Tucker reads the news. There is a seismic chart displayed behind him.

TOM TUCKER

I've just learned Quahog has
experienced a minor earthquake
measuring 3.6 on the Richter scale.
The epicenter is located right here,
in Camryn Manheim's tummy.

He gestures to a picture of Camryn Manheim's tummy. She sneaks a bite of a Milky Way.

INT. COURTROOM (RESUME SCENE)

JUDGE MOODY

Brian Griffin! Driving while
intoxicated is a very serious charge.
How do you plead?

BRIAN

Well, your honor --

JUDGE MOODY

Shut-up! I've heard enough. If you
can't shut-up, I will have... have...

She gestures to the bailiff, at a loss.

JUDGE MOODY

Well, this big black man will remove
you from my courtroom. (THEN,
CONCERNED) Sweetie, I want to know
what's missing in your life that
you're trying to fill with alcohol.

BRIAN

Huh, you're right. I've never thought
of it like that before. I guess I
just need --

JUDGE MOODY

Shut-up, you literal booze-hound! I
sentence you to 100 hours of community
service. The bad kind! Now all of
you, get out of my courtroom!

As they file out, ADAM WEST enters in a tux.

ADAM

I really appreciate you doing this for
us, your honor.

JUDGE MOODY

Your honor nothing, it's my honor.
Mayor Adam West, you are Quahog's
finest citizen.

Adam stands proudly next to her bench, his hand adjusts his bowtie and carnation. Judge Moody begins the ceremony.

JUDGE MOODY

Dearly beloved --

As she continues under we... **ANGLE** Adam West, gazing longingly into his right palm.

ADAM

Our day has arrived, my beautiful
darling, tonight you will be mine!

JUDGE MOODY

-- if anyone has just cause as to why
these two may not be wed, speak now or
forever hold your peace.

Adam West's left hand shoots up.

ADAM

Quiet down! You had your chance!

CUT TO:

INT. GRIFFIN KITCHEN - DAY

The family eats dinner.

LOIS

I think you got off easy, Brian.
Community service won't be so bad.

BRIAN

I guess you're right, Lois. The woman
I'll be working for hasn't even been
out of the house in thirty years.
It'll probably be just like baby-
sitting, only with bigger diapers.

STEWIE

Aha! Caught! So they do make bigger
diapers! That mendacious sloth told
me I'd have to master the porcelain
goblin by myself! Well, well, this is
what I think of your potty training
pants! (PUSHES) And that! Mmm,
still so satisfying.

Peter's beard is growing in.

LOIS

I wish you'd shave that thing, Peter.
You know I've hated beards since that
certain someone dumped me in college.
It just hurts too much.

EXT. COLLEGE CAMPUS - MARDI GRAS (CUTAWAY)

Lois walks hand in hand with a BEARDED WOMAN. In BG, there's
a circus in full swing.

LOIS

Once the circus leaves town, will I
ever see you again, Francesca?

BEARDED WOMAN

Hey, Toots, memories last forever. So
does Herpes Complex.

INT. GRIFFIN KITCHEN (RESUME SCENE)

PETER

Nothing's gonna stop me from growing
this beard.

(MORE)

PETER (cont'd)

Remember what happened the time before
last time I decided to grow a beard?

INT. ASTEROIDS VIDEO GAME (CUTAWAY)

Peter, with Miami Vice-like razor stubble, is hit by an asteroid. This time it's with an asteroid from the video game, "Asteroids."

PULL OUT and an actual asteroid hits the video game, "Asteroids."

EXT. PEARL'S HOUSE - DAY

Brian **knocks**. An eye-level peep hole slides open.

BRIAN

Uh, hi.

A slot near her mouth slides open. PEARL BURTON responds.

PEARL

What the hell do you want?

Brian's eye catches another slot further, uh, South.

BRIAN

Excuse me, may I ask what that slot is
for?

PEARL

(INDIGNANT) It's for my mail, what do
you think it's for?

BRIAN

Oh, sorry. I'm Brian. I'm here for
the Outreach to the Elderly program.

We hear a series of locks and bolts **unlocking**.

PEARL

I'm Pearl. Come in.

She opens the door. He enters.

INT. PEARL'S HOUSE - CONTINUOUS

Pearl Burton is an elegant but ancient seventy-something. Her house overflows with junk.

PEARL

When you walk into my house, take off
your shoes.

ANGLE Brian's paws, not so much with the shoes.

PEARL

Well, hose off those mangy paws next
time. I just had the carpet replaced
a couple years back.

ANGLE her avocado green shag carpeting, from the Seventies. Every step they take buries their legs six inches. Brian almost steps on INCH HIGH PRIVATE EYE.

INCH HIGH

Hey! Watch it!

BRIAN

Sorry.

PEARL

I want you on time and with no
excuses.

She hands him a broom, a mop, a vacuum, a vibrator, she grabs it back, a bucket, some cleaning supplies.

PEARL

If you're thirsty, the toilet's down
the hall. If you're hungry, the
toilet's down the hall.

Brian looks like he's in over his head.

CUT TO:

EXT. CHICKEN COOP RESTUARANT - ESTABLISHING

There's an old neon sign: hands snapping a chicken neck.

INT. CHICKEN COOP RESTAURANT -- NIGHT

The Griffins await their meal.

BRIAN

The woman is a menace. Pearl Burton
has done society a favor by staying
inside for thirty years.

STEWIE

But, but she's missed everything!
What about *The Bloodhound Gang* or
Square Pegs or, or the spin-off of
Alice, the refreshingly abrasive *Flo*?
Ooo, when she sasses her superior?
"Kiss my grits!" Enchanting!

BRIAN

Pearl has TV, she just hasn't set foot
outside her house.

STEWIE

Oh, well, that's not so bad then, eh?

A man dressed as a BIG CHICKEN deposits their orders. He's a
Fred Stoller type, with lethargic, deadpan delivery.

BIG CHICKEN

Here's your order. Have a cluck of a
good time.

Big Chicken places a plate in front of Stewie, moves off.

STEWIE

This is it?

LOIS

Go on, eat up Stewie.

STEWIE

Look at them try to pass off this
anorexic squab while the veritable
king of the tribe gads about freely.
I will be putting an end to that.

Stewie takes out his bow and pulls an arrow from his quiver.
He begins stalking Big Chicken who is taking someone's order
in BG. Peter stops eating to itch his beard.

PETER

You know what, Lois? This beard is
itchy. When we get home, let's both
do a little shaving, if you know what
I mean.

LOIS

I have no idea what you mean Peter,
but if it gets rid of that beard,
count me in.

At this inopportune moment, a BIRD pops out of Peter's beard.

PETER

What the hell is that?

BRIAN

Because this stuff happens to you,
there appears to be a live bird
nesting in your beard. Huh, never
thought I'd have a chance to string
that particular sentence together.

PETER

Well get rid of it! Kill it! Smash
it with a shoe! Flush it down the
toilet!

PULL OUT to reveal all of the tables are filled with
ornithologists. They examine Peter's beard from afar with
spectacles, binoculars, telescopes, etc. DR. KNOWITALL and
his side-kick, DR. INFO approach. In BG, Stewie's still
hunting Big Chicken.

DR. KNOWITALL

No, no, mustn't touch. That's a very
rare, endangered species, the White-
Rumped Swallow.

CHRIS

Heh heh, rump.

PETER

This isn't funny, Chris! (THEN) Heh
heh, swallow.

DR. INFO

As a matter of fact, once the swallow
has selected its nesting place, it's
illegal to bother the bird.

MEG

Wow! You guys sure have a lot of
information.

They break into that project illiteracy public service
announcement **jingle**.

DR. KNOWITALL/DR. INFO

Cuz knowledge is power!!

PETER

I don't care, I'm not gonna walk
around with some bird in my beard all
day!

LOIS

Peter, you got a piece of chicken...

She indicates a piece on his beard. He wipes it off.

DR. KNOWITALL

If you molest the bird in any way, you
could be incarcerated, fined or taken
into the back alley to have the crap
beat out of you.

ANGLE amongst the ornithology nerds we **find** two ornithology
Goomba mafioso types. They **crack** their knuckles menacingly.

PETER

A bird in my beard! Yay!

ANGLE Stewie. He has captured and gagged Big Chicken and put
him into an old fashioned cannibal-style cooking pot with a
blazing fire beneath.

CUT TO:

INT. PEARL'S HOUSE - DAY

Brian deposits a tray of carefully prepared food on Pearl's TV stand. Then he goes to his post, standing next to a very old television. Pearl sits in a lazy-boy chair, watching TV.

BRIAN

So, uh, what did you used to do before
you retired?

Pearl completely overreacts.

PEARL

I never talk about that! Now get back
to work! (A BEAT) Channel seven.

Brian is acting as her remote, manually flips the channel.

PEARL

Channel eleven.

Brian flips the channel.

PEARL

Volume up.

Brian sighs, turns the volume up.

PEARL

Channel two.

BRIAN

What? I can't hear you.

He turns the volume down.

PEARL

I didn't tell you to turn the volume
down. Channel eight and crank it.

He does.

BRIAN

(TO HIMSELF) Wish I'd taken the jail
time.

PEARL

What'd you say? Rewind.

The film **rewinds** to Brian's exact statement.

BRIAN

(TO HIMSELF) Wish I'd taken the jail
time.

She glares at him, intentionally pushes over her food tray.

PEARL

Ooops. I spilled.

BRIAN

I hate technology.

INT. MOVIE THEATER - DAY

Lois and Peter are at the movies. Peter eats popcorn. The bird pops its head out, steals the kernels. Peter's getting annoyed. The bird grabs his liquorice, thinking it's a worm. The bird starts **warbling** and the audience members treat it like it's a baby crying. "**Get a sitter!**" "**How inconsiderate**" "**Take that bird outside!**"

EXT. BOB'S FUNLAND - NIGHT

Lois and Peter play mini-golf at the "Clown Hole." Peter, like a pro-golfer, addresses the ball, figures out his shot, what his lie is, the direction of the wind, etc. As he's about to putt, the bird emits a tremendous **PEEP!**

Peter accidentally drives the ball into the mouth of the clown so forcefully that the clown **chokes** and **spits** it back out, hitting Lois.

INT. GRIFFIN HOUSE - LOIS AND PETER'S BEDROOM - NIGHT

A frisky Lois busts a move on Peter. As they start to **kiss**, the bird start **pecking** Lois in the skull.

PETER

Don't worry, honey, I'm going to take
care of this bird situation
immediately!

LOIS

About time.

PETER

Uh, do you know if there's a word that
means, "Urgent priority before
immediately"?

LOIS

I don't think so, why?

Peter indicates himself under the covers.

PETER

Cause I think this qualifies.

Lois rolls over. Ain't gonna happen.

PETER

No? Okay, that's cool.

INT. PETER'S SEXUAL FANTASY (CUTAWAY)

Michelle Pfeiffer dressed as Catwoman is about to whip Peter.

MICHELLE

Peter, you've been such a naughty boy.

PETER

Yes, Michelle --

She **smacks** him with the whip.

PETER

Ow! I mean, Catwoman, I am very bad.

Suddenly she's distracted by something that's flying around the room. It's Peter's bird. She drops the whip and runs around, chasing after it, feline-style. Finally, she catches it and gobbles it up, feathers flying everywhere.

INT. LOIS AND PETER'S BEDROOM - (RESUME SCENE)

Lois is sleeping and Peter is sexually frustrated.

PETER

I gotta get rid of this bird!

INT. PEARL'S HOUSE -- NIGHT

Brian carries a poster with tongs. Pearl's in her chair.

BRIAN

What do you want me to do with this
poster of seven time gold medal winner
Mark Spitz?

Pearl is captivated by this image.

PEARL

Mmm. Bicentennial speedos....

BRIAN

Uh, Pearl?

PEARL

Mmm. Fleecy mustache...

BRIAN

Ms. Burton?

Pearl snaps out of it.

PEARL

Okay. Wash it and have it laminated.
Oh and I hope those aren't the tongs
from my bathroom cause those baby's
need to be sterilized --

He drops the poster and the tongs.

BRIAN

I can't take it anymore. I quit. I'm
outta here.

PEARL

Sure, go ahead. But your alternative
is prison. And you know what they do
to dogs in prison, don't you?

INT. SHAWSHANK PRISON (CUTAWAY)

Brian shares a cell with RED (Morgan Freeman in Shawshank Redemption) He wears number #30265 on his shirt. Brian gestures to his shirt and the number on it: #555-5555.

BRIAN

My number seems made up and phoney.
Can you get me the one I want?

RED

I've been known to locate certain
things from time to time.

Time cut... Red presents Brian with a package wrapped in brown paper and tied with string.

BRIAN

Brown paper package tied up with string? That's, like, my favorite thing!

RED

Don't even talk to me about bright copper kettles.

Brian unwraps it. There's a new shirt with a number on it. That number is #69. Red **cracks up**, Brian's not amused.

BRIAN

What's this? I told you I wanted Roberto Clemente's number, vente-uno.

RED

Yeah, but 69 is funny. 21, not funny in any language.

Brian is fed up with this guy.

BRIAN

I gotta get outta here.

INT. PEARL'S HOUSE - (RESUME SCENE)

BRIAN

Uh, what exactly do they do to dogs in prison?

PEARL

Snip, snip, a little off the top.

They're going to neuter you, Brain.

Brian is horrified. He looks at her like she just called his mother a bitch. Well, some human's mother a bitch.

BRIAN

I tried here, I really tried. And you know what? I even felt sorry for you. Big mistake. Because nothing and no one is good enough for Pearl Burton! You're just a miserable, dried-up, shut-in, trying to make everyone else feel as bad as you do! So, why don't you do the world a big favor and go kill yourself?!

As he tries to walk off, the sticky poster of Mark Spitz sticks to his paw. As we,:

CUT TO:

INT. GRIFFIN HOUSE - LIVING ROOM - DAY

Peter holds a brand-new kitten up to his beard, trying to get the kitten to go in after the bird. The kitten **meows** and licks Peter instead. **Time dissolve...**

Peter puts tiny speakers next to his face and, like the military in Panama, plays "**Welcome to the Jungle.**" The bird dances and grooves like a head-banger. **Time dissolve...**

Peter rehearses his quick-draw with his spring-loaded holster ala Travis Bickle.

PETER

You chirpin' at me? You chirpin' at me?

He turns around to look behind him.

PETER

Well, who the hell else you chirpin' at? Cause I'm the only one here.

Exasperated, he throws his gun down. It **fires** a bullet into a framed family photo, hitting only Meg. He doesn't notice.

PETER

Ah, who am I kidding? This bird's not going no where. Alright, I'll try one last thing. Alacazam. Abracadabra.

(THEN, DESPERATELY) Please!

The bird flies away through the open window.

PETER

Wow! It really is the magic word.

Just as Peter's about to celebrate his success, he hears the sounds of **hatching**, sees pieces of egg flying and then finds THREE BABY BIRDS in his beard.

PETER

Wait! Mother White-Rump! Come back!

In the mirror, Peter sees he's got three babies in his beard. Suddenly the sweet faces of the birds **morph** into the faces of his own kids: **Stewie, Chris** and **Skeletor**. Peter softens.

INT. GRIFFIN LIVING ROOM - LATER

The Griffins are gathered on the couch, watching TV.

PETER

Now I don't want to hear a peep out of you. It took me forever to rock these birds to sleep.

They start watching TV.

INT. JICKETS CLUB HOUSE (ON TV)

DAVEY and GOLIATH hang out.

DAVEY

Come on, Goliath. Lock the door. No girls allowed!

GOLIATH

Gee, Davey, I'm not sure Jesus would like it if he knew about your stash of whack magazines.

Davey nods agreeably, Goliath has a point. He takes the crucifix down from the wall and tosses it out the window. The two get busy with their magazines.

INT. GRIFFIN LIVING ROOM - (RESUME SCENE)

PETER

Whatta load of hooey. Who's gonna believe the cartoon adventures of a boy and his talking dog?

INT. PRODUCER'S OFFICE (CUTAWAY)

Young PETER (12) and young BRIAN (PUPPY) look very dejected as a PRODUCER breaks it gently.

PRODUCER

Sorry boys, you got real close. But those two --

The producer gestures to Davey and Goliath, shaking hands with another PRODUCER in BG.

PRODUCER

-- they got the magic.

INT. GRIFFIN LIVING ROOM (RESUME SCENE)

BRIAN

(TO PETER) Let it go already!

Meg takes the remote and flips it to E? (our version of E!)

INT. STUDIO SET (ON TV)

E? NARRATOR

We now return to E? True Enough
Hollywood Story... Pearl Burton, the
jingle queen!

INT. GRIFFIN LIVING ROOM - CONTINUOUS (BACK TO SCENE)

Brian freaks out.

BRIAN

Omigod! That's her!

LOIS

The lady whose ass you waxed?

INT. E? PROGRAM - (ON TV)

Documentary style footage from the late Sixties of a young,
beautiful Pearl Burton. She looks chic and foxy in a
colorful mini-skirt ensemble, signing autographs at an Ultra
Brite toothpaste display.

E? NARRATOR

Who amongst us doesn't remember all of
Pearl Burton's beloved jingles?

Pearl in the studio, headset on, jamming a little and
singing, "Yummy, yummy, yummy in my tummy..."

INT. GRIFFIN LIVING ROOM (RESUME SCENE)

Brian is captivated. **PAN** from Chris to Meg who seem at a
loss, they don't remember. **FIND** Stewie, who **sings** along.

STEWIE

Yummy, yummy, yummy in my tummy...

PETER

What else is on?

Brian grabs the remote away from him.

INT. E? PROGRAM - (ON TV)

E? NARRATOR

And let's not forget Pearl's political
commitment.

Pearl's going bra-less and jiggly at a pro ERA Rally. She
and GLORIA STEINEM burn their bras together.

INT. GRIFFIN LIVING ROOM (RESUME SCENE)

PETER

I love this program!

INT. E? PROGRAM - (ON TV)

A commercial plays: A young DANNY BONADUCE, plays with Super-
Elastic Bubble Plastic. IN BG, Pearl **sings** "Super-Elastic
Bubble Plastic watch what it can do..."

E? NARRATOR

People who worked with Pearl remember.

INT. STUDIO SET

CHYRON: Danny Bonaduce: actor, jack-ass.

Danny sits in a standard set, legs crossed. There's some
Super-Elastic Bubble plastic on the table.

DANNY

I was just a kid, but Pearl Burton
made a huge impression. She once said
to me, "Calm down Danny, you're a
spaz." Truth is, she was right, I was
a spaz.

Danny surreptitiously inhales some of the Super Elastic
bubble plastic.

INT. GRIFFIN LIVING ROOM - CONTINUOUS (BACK TO SCENE)

STEWIE

Oh, oh which one of the following
super-duper stars made his living as a
jingle writer before striking it big
in gay bathhouses? Was it, Neil
Sedaka, Englebert Humperdink or Barry
Manilow? Here's a hint: Barry "he put
the man in" Manilow.

BRIAN

Shhh!

INT. COMMERCIAL SET

CHUCK TUNA (a rip-off of Charlie) sits in a director's chair.
In BG, people bustle around a commercial set. There's a
water tank and extras milling near a craft service table of
sardines, smelt, chub, etc.

CHYRON: Chuck Tuna: actor, big fish in small pond.

In BG we **hear** Pearl singing, "**Canned tuna is a treat,
specially when it's all white meat...**" Chuck listens, wipes
away a tear.

CHUCK

She broke my heart.

A MERMAID extra tiptoes by. Chuck is distracted, gets up.

CHUCK

S'cuse me, I smell tuna.

E? NARRATOR

So whatever became of this legend? E?
uncovered the truth.

INT. RECORDING STUDIO

Cinema verite style footage with a grainy 16mm camera.
Pearl's **singing** her heart out behind the mic.

PEARL

"Porcelana. Porcelana. If your hands
have liver spots. And they're not...
chopped liver spots."

She stops.

PEARL

What is this? I'm not singing this.

Her manager, GAVIN PALONE approaches, whispers encouragement.
The camera moves in, trying to be unobtrusive.

GAVIN

Try it. It's whimsical.

PEARL

It's crap and I won't do it.

She exits. Gavin turns to the PRODUCER working the board.

GAVIN

Can we piece together a version?

The jaded producer shrugs, probably.

INT. MADISON SQUARE GARDEN - BACKSTAGE

The **verite camera work continues**. Pearl's dolled up and
stunning. She sneaks a peek at thousands of her fans.

ANGLE the audience, restless and excited, chanting, "**Pearl's**
our girl" and "**We love Pearl!**" **Resume** Pearl, drinking tea.

PEARL

I don't care what you say, Gavin. I'm
singing the real stuff tonight.

GAVIN

Your songs are beautiful, Pearl. But
what your fans want are the classics.
C'mon, sing the Doan's Pill jingle,
they'll eat it up.

The announcer **introduces** her in BG. She **crushes** her paper cup, throws it on the floor.

PEARL

They're gonna eat what I tell them to
eat. And I say, let 'em eat cake, not
some Poppin' Fresh jingle.

ANGLE POPPIN' FRESH PILLSBURY DOUGH BOY. He punches a wall and walks out. We **follow** her as she walks out on stage. The audience **erupts**.

Pearl plays to the crowd, blowing kisses and adoring it. She begins to **sing** something lofty, an **aria from Madame Butterfly**. It is beautiful but unappreciated. The crowd quickly turns. They start shouting, "**Do Doan's Pill!**" and "**Sing plop, plop, fizz, fizz!**" They start to **riot** as she presses on. Finally, they **boo** her off the stage.

E? NARRATOR

No one has seen Pearl Burton since
that fateful night over thirty years
ago. Unfortunately, she is presumed
dead. We all feel this loss.

Pearl's jingles **play** in BG as credits roll. The narrator's tone turns from serious to upbeat on a dime.

E? NARRATOR

Coming up next, Anne Heche discloses
secrets about her... (A BEAT) What?

(MORE)

E? NARRATOR (cont'd)

(THEN) I'm sorry. Anne Heche has no more secrets, so go read a book.

INT. GRIFFIN LIVING ROOM (RESUME SCENE)

BRIAN

I can't believe I called her life wasted. That voice, she's the most gifted artist ever!

SMASH CUT TO:

INT. PEARL'S HOUSE - DAY

Brian walks in just as Pearl is killing herself. She's hanging from a rope with a chair propping her feet up. The **TV is on** in BG.

BRIAN

Omigod, Pearl, you saw the show!

PEARL

What show? I'm just taking your advice. I'm gonna do the world a big favor and kill myself.

BRIAN

No!!!

She kicks over her chair, the noose tightens. There's a **dramatic musical sting**.

ANGLE a small orchestra sits in the living room. They are playing this anxiety provoking, suspenseful music. Brian glares at them.

BRIAN

Is that really helping?

END ACT TWO

ACT THREE**INT. PEARL'S HOUSE - SECONDS LATER**

Brian stands underneath Pearl, acting in lieu of the kicked-over chair. It's getting very uncomfortable for him.

BRIAN

You have everything to live for.

PEARL

Let me go already. Your fur is making
my feet sweat.

BRIAN

Not until you hear me out.

PEARL

Fine.

Brian steps back, looks her in the face, she starts to get strangled. He steps back underneath her.

BRIAN

I've never heard anyone sing the way
you do. You're amazingly talented. I
had no idea you were the voice of
"Yummy, yummy, yummy in my tummy..."

Pearl removes the noose, livid. She climbs down, yells at Brian.

PEARL

Look! I don't only want to be known
for furthering capitalistic rhetoric!
I'm an artist!

BRIAN

I know. I just said that so you'd
climb down from there. (THEN) My God,
you're beautiful when you're angry.

She makes a frowning face.

BRIAN

And sad.

She makes a jolly face.

BRIAN

And happy.

She makes a willful face.

BRIAN

I'm sorry, I don't get that one.

PEARL

Obstreperous.

BRIAN

Ah.

Pearl smiles shyly, coquettish.

PEARL

I wanted people to appreciate me for
all that I am, but I just ended up
feeling misunderstood.

BRIAN

I feel like that all the time. I'm
more than just a witty quip and a
pretty face.

PEARL

(FLIRTATIVELY) Yes. You are.

Brian blushes, his tail wags. He tries to stop it but can't.

BRIAN

Well, I guess I'll see you tomorrow.

PEARL

But you're not scheduled tomorrow.

Brian smiles rakishly.

BRIAN

I know.

He winks at her and tail still wagging, exits.

INT. GRIFFIN HOUSE - LAUNDRY ROOM - NIGHT

Brian's **whistling** "Grey skies are gonna clear up..." as he starts poking through the cabinets. Lois enters.

LOIS

Oh, it's you, Brian. I was afraid

Stewie got into the bleach again.

INT. MEG'S BEDROOM (CUTAWAY)

Meg is asleep. Stewie climbs up on her bed and paints bleach over her mustache.

STEWIE

Crude method, but it simply had to be
done.

INT. GRIFFIN HOUSE - LAUNDRY ROOM - (RESUME SCENE)

Brian hunts through the cabinets.

LOIS

You're home late. That lady with the
hairless ass must have kept you busy.

BRIAN

Don't talk about Pearl like that.

Brian finds what he was searching for, starts applying a thick coat of flea powder.

LOIS

But I thought you hated her.

Brian gets giddy like a school girl.

BRIAN

No! I was all wrong! She's smart and super pretty and is a cute dresser and omigod has the best sense of humor --

LOIS

Just be careful, Brian. I don't want you getting hurt.

BRIAN

What do you mean?

LOIS

She's older than you, you might not have that much time together.

BRIAN

One day with Pearl feels like a lifetime. No one else gets me the way she does.

Finally Lois notices that Brian's putting on flea powder.

LOIS

Is that flea powder? Brian, you must be in love.

BRIAN

No! It's just the season!

LOIS

The next thing you know you'll be asking to have your anal sack emptied.

BRIAN

Oh, hey, uh, yeah, would ya be a pal?

CUT TO:

INT. GRIFFIN HOUSE - KITCHEN - NEXT DAY

Peter's eating a big stack of pancakes. Chris and Meg enter.

CHRIS

Dad, will you drive us to the mall?

MEG

There's a sale on useless but compelling gadgets that break easily.

PETER

Wish I could, kids, but Daddy has a responsibility to these baby birds.

They start to **peep hungrily**.

PETER

S'cuse me.

He **regurgitates** his pancakes into their awaiting mouths. Meg and Chris shrug it off.

MEG

Guess we'll just go down to the 7-11 and pay some crack whore to buy us liquor.

Peter **reacts** ala that Eighties public service announcement on the ills of drugs and alcohol.

PETER

(ALARMED) Where did you learn how to
do that?

CHRIS

From you, alright?! We learned it by
watching you!

Meg and Chris run out. Peter is smug, pleased with himself.

PETER

Hah, and Lois says I never teach 'em
nothin'.

EXT. SPOONER STREET

As "Why Do Birds Suddenly Appear..." plays in BG, Peter wheels a tandem bike. There are three seats behind him. He smiles, looks behind him, birds still nestled in his beard.

INT. POP'S CHOKLIT SHOPPE

Peter **slurps** spaghetti with the three birds. They meet in the middle of the strand and **laugh**. The waiter, JUGHEAD JONES, puts down a malted and they **sip** it with four straws.

EXT. QUAHOG LAKE

Peter canoes the baby birds and **plays** the ukulele. They **peck** his nose, poop down his beard. He **laughs** adoringly.

INT. GRIFFIN HOUSE - CHRIS' ROOM

Peter's filthy. His shirt and beard are coated with bird droppings. He has pushed all of Chris' stuff into a corner and is setting up a big birdcage. Lois enters.

LOIS

Peter, honey, I know you care about
those birds but this has gone on too
long. It's time to cut the cord.

PETER

And what would you know about that?

Angle the floor. Three cords trail from under Lois' skirt and lead out of the room in various directions.

LOIS

Let's keep this on you, Peter. Every good mother knows when it's time and those babies are ready to leave the nest.

PETER

(DEFENSIVELY) They're free to go any time they want...

On cue, a bird flies out of his beard, makes a beeline for the open window. Peter runs over and closes it. The little bird **smashes** against the pane. Peter picks up the bird, it sees a circle of cartoon "Peters" flying around its dizzy head. Peter puts it back into his beard.

INT PEARL'S HOUSE - DAY

Pearl **finishes an operatic solo**, Brian is moved to tears.

BRIAN

Pearl, I don't think I've ever heard anything more beautiful in my life.

He leans in closer, listens to the **beating of her heart**.

BRIAN

Until now.

They look longingly into each other's eyes.

PEARL

Oh, Brian --

BRIAN

I've been waiting all my life for a
girl like you to come into it.

ANGLE the door. The band FOREIGNER enters. MICK JONES holds
out his hand.

BRIAN

Look, Foreigner, you don't get any
royalties. I said, "I've been waiting
all my life for a girl like you to
come into it." Not, "I've been
waiting for a girl like you to come
into my life." Okay?

Annoyed, they leave.

BRIAN

I, I think I love you.

DAVID CASSIDY juts his head in the doorway.

BRIAN

Get lost, David Cassidy.

He exits.

PEARL

Really?

BRIAN

Yes! I want to shout it from the
rooftops, I love Pearl Burton!

PEARL

I love you too. And I want to hear
you shout it from the rooftops!

They start to walk towards the door.

PEARL

But that would mean actually leaving
my house and I'm not going to do that.

BRIAN

But I want to show you everything
you've been missing for the past
thirty years.

Here's the part where there's a **big fancy song**. Maybe some variation of Cat Stevens, "If You Want To Sing Out..." (If you want to get out...)

It's filled with wonder and love and hope and shit like that. All of it illustrative of what she's missed being shut-in. Some **themes** may include: ATM's, the internet, cloning, SUVs, faxes, cell phones, Lewinsky, pollution, boy bands, water parks, bottled water, AIDS, RU487, UB40, R2D2, belly button piercings. Then maybe he starts overselling in an effort to get her outside -- jet-backs, domed-cities, time-machines, no calorie chocolate...

Ultimately, Brian convinces her she's missed so much of what the world has to offer. At the end of the song, they are holding hands, very much in love and both singing giddily.

PEARL

Brian, I've missed so much!

She takes a tentative step outside, still holding his paw.

EXT. PEARL'S HOUSE - CITY STREET - A MOMENT LATER

Pearl looks around, drinking in the beauty and splendor of Quahog. She gazes adoringly into Brian's eyes.

PEARL

Brian, I wouldn't be standing here
right now if it wasn't for you...

In that moment, a truck comes from out of no where and smooshes her into the pavement.

As the truck speeds away from Pearl's body, **we follow Peter**, driving his own car and wearing a catcher's mask to keep the birds inside his beard.

PETER

It'll be fine, boys, don't worry.

Momma's got you. It's time.

INT. HOSPITAL - DAY

Pearl's hooked to a life support machine, Brian sits by her.

BRIAN

I never should've made you leave the house. This is all my fault.

PEARL

Darling, look what I've experienced in the last 24 hours. The love of my life, the sunshine on my face and the weight of a ten ton truck on my ass. And besides the truck part, this was the best day of my life.

BRIAN

You always say the perfect thing.

EXT. FOREST

Peter parks the car, walks to the woods. The birds **peep** innocently.

INT. HOSPITAL

Brian holds Pearl's hand, listening to the **blips** from the life support machine. Lois enters.

LOIS

I brought you both a present.

Lois hands him a brown paper package tied up with string.

BRIAN

Brown paper package tied up with string? That's, like, my favorite thing!

PEARL

(WEAKLY) Don't even talk to me about schnitzel with noodles. (REASSURING)
It's obscure, but in there.

Brian opens the package, inside there is a home version of the virtual reality machine.

LOIS

I got it from the Sciencetorium gift shop. This way, you can experience a lifetime together through virtual reality.

Pearl and Brian hold hands as Pearl dons the goggles. **"If You Want to Sing Out..."** reprises and we see what their life may have looked like together courtesy of virtual reality.

SERIES OF SHOTS (VIRTUAL REALITY)

Honeymoon Suite. Brian carries Pearl over the threshold. **Time dissolve...** They look tousled and well-sexed. They eat breakfast in bed.

EXT. FOREST -- SAME

Peter finds a beautiful, scenic spot and even though it's difficult for him, removes the catcher's mask. The birds are reluctant to go.

SERIES OF SHOTS (VIRTUAL REALITY)

Box seats at *Madame Butterfly*. Pearl watches through opera glasses while Brian can't take his eyes off her. On stage **Camryn Manheim belts it out.**

On a cruise. Pearl and Brian stand at the bow of the ship ala Titanic's "king of the world" position.

Brian and Pearl's Bedroom. Pearl and Brian anxiously await the results of her home pregnancy test. It comes up positive. They rejoice.

EXT. FOREST

Peter nods to the birds that its time for them to leave. He parts his beard and with one final nod of encouragement from Peter, the birds fly free.

SERIES OF SHOTS (VIRTUAL REALITY)

Brian and Pearl's Living Room. It looks suspiciously like the Griffin's. Brian reads and Pearl knits baby booties while Pearl and Brian's kids (mostly human but with happily wagging dog tails) play Monopoly on the floor. Brian finally notices what Pearl is knitting. Brian reaches in to kiss her as Pearl's life support machine **flat-lines**.

INT. HOSPITAL

We come back to reality as Brian extricates himself from their embrace, which occurred in reality as well as virtual reality.

EXT. THE FOREST

We see someone wiping a tear away. **Reveal** its Peters' as the baby birds soar free.

INT. THE HOSPITAL

Brian sheds a tear, wipes it away and lets go of Pearl's hand. He begins his lonely walk down the hospital ward with tears welling in his eyes. A sign reads, "**Death bed Scene Ward.**" Brian walks past Debra Winger in her "*Terms of Endearment*" deathbed scene. He passes a black guy in bed with a, "**We'll miss you Brian Piccolo.**" sign. Ali McGraw as Jenny talks to Ryan O'Neal as Oliver, while Brian passes.

JENNY

Oliver, love means never having to say
you're sorry.

Oliver squeezes her hand, accidentally rending the I.V. from her arm. She **screams** in pain.

OLIVER

I'm sorry.

JENNY

No. No need...

He punches her in the mouth, spits in her hair.

OLIVER

I'm sorry.

JENNY

(WEAKLY) Don't apologize...

Blood gushes out of her as Oliver starts jumping on top of her like a trampoline. **Follow** Brian as he sadly walks down the hall and exits.

CUT TO:

EXT. PUBLIC PARK - WEEKS LATER

The Griffins and a clean shaven Peter flank Brian as he cuts the ribbon for the grand opening of the "**The Pearl Burton Memorial Park.**"

The entire motley cast of characters from this episode frolic in the beautiful gardens. There's a statue of Pearl, feet up and watching TV with a remote in her hand, in the center of the park.

BRIAN

She would've loved this.

Brian chokes back tears as the Griffins support him as they walk out. Judge Moody approaches the statue.

ANGLE the three Baby Birds flying over the statue. They consider pooping on it but then spy the top of Judge Moody's head. They exchange mischievous looks and then it's bombs away, as we:

END ACT THREE